

AN ACCOUNT
OF THE
Scottish Hunter
OF A.D. 1566.




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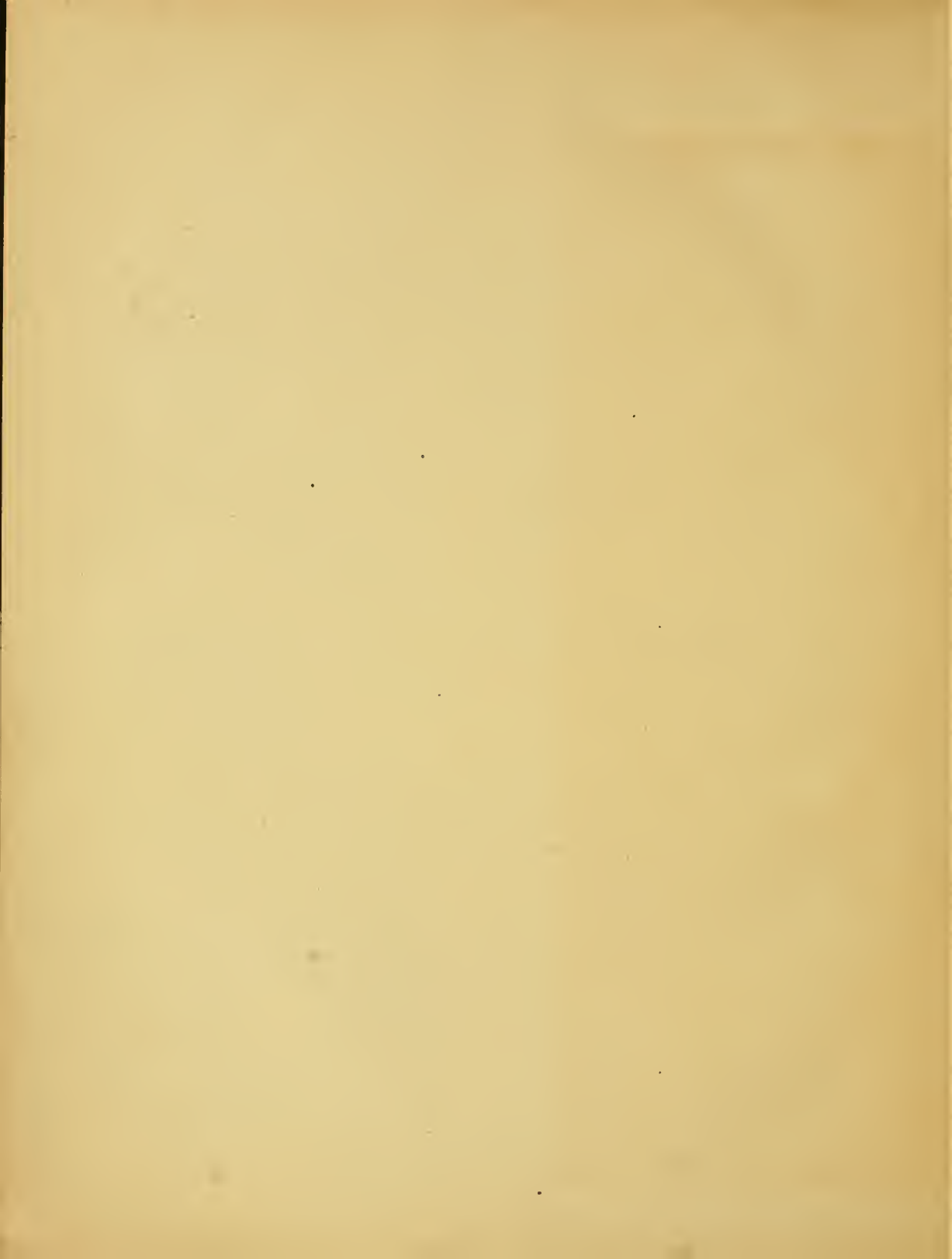
THE SCOTTISH METRICAL PSALTER OF 1566.—
 Mr A. Hughes Hughes writes as follows to the
Ithenæum:—The British Museum has recently
 acquired the contra-tenor part of this work, which
 completes the set of four parts, and makes it now
 possible to form an adequate idea of the original har-
 monies set for the Scottish Psalter by David Peables,
 Canon of St Andrews, nearly three-quarters of a cen-
 tury before the appearance of the harmonised Psalter
 of 1635. The other three parts were collected by the
 late David Laing, from whose valuable library they
 passed, after his death, to that of the Edinburgh
 University, which already possessed duplicates of
 the treble and bass parts. All the volumes known to
 exist are in the hand of Thomas Wode, formerly of
 Dunbar, who was appointed in 1576 to the vicarage of
 St Andrews, the original set of parts having been
 written, as far as can be ascertained, in 1566-9, and
 the duplicate parts in 1575-8. A supplementary
 volume in Wode's hand, styled by him "Fyft Buke
 addit to the four Psalme Bukkis for Songis of four or
 fyve Pairtis," was unearthed some years ago by Laing
 in the library of Trinity College, Dublin; and part of
 the contents of this supplement appear to have
 been incorporated in the contra-tenor part-book,
 being added at the end of the canticles. The diffi-
 culty of assigning a date to the different volumes
 arises in a great measure from a habit which Wode
 had of adding notes at a later period, as, for instance,
 in the case of the present volume, where he writes
 that a certain Psalm was harmonised by David
 Peables (*ob.* 1579) at the instance of "my lord of
 marche," *i.e.*, Robert Stewart, Prior of St Andrews,
 who exchanged the earldom of Lennox for that of
 March in 1582. The MS. in question may, however,
 be said with tolerable certainty to have formed part of
 the later set. Several leaves, including the first six,
 are unfortunately wanting; and portions of others—
 one of which at least probably bore a date—have been
 torn off, apparently for the sake of the very roughly-
 executed illuminations, which consist chiefly of flowers
 and leaves in green and yellow, with a few representa-
 tions of musical instruments. In the latter part of
 Wode's MS. the treble and tenor clefs are occasionally
 used. The pieces apparently peculiar to the contra-
 tenor volume are "Quam multi Domine," by David
 Peables, of which there are two copies, the second
 bearing the date 1576; "Ane Singular Auld
 Sang IIII. Partis. . . When shall my sorrow;"
 a "Hosanna" from a mass, "O parsi sparsi,"
 and "Ecco d' oro l' età," without words, by
 Italian composers; also Prince Edward's Pavan, the
 Queen of England's Pavan, and another. At the
 end of Wode's MS. is written—"Correctit according
 to the copy that I had; as of all vther sangis zee haue
 heir . . . the maist part hes beine sung of auld."
 The remainder of the volume is in a later (early
 seventeenth century) hand, the contents correspond-
 ing with the pieces at the end of the other volumes of
 the original set. The principal ones are:—"What is
 a day or a month or a yeir," "Earth is but a poynt,"
 the "Plough-song" beginning "My heartie service
 to yow my lord," and two Christmas pieces beginning
 "All sons of Adam" and "Trip and goe hey."



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AN ACCOUNT
OF THE
SCOTTISH PSALTER OF A.D. 1566,
CONTAINING THE PSALMS, CANTICLES, AND HYMNS,
SET TO MUSIC IN FOUR PARTS,
IN THE
MANUSCRIPTS OF THOMAS WODE OR WOOD,
VICAR OF SANCTANDREWS.

BY
✓
DAVID LAING, Esq.,
FOR. SEC. S.A. SCOT.

From the Proceedings of the Society of Antiquaries of Scotland, Vol. VII.

EDINBURGH:
PRINTED BY NEILL AND COMPANY.
MDCCCLXXI.

AN ACCOUNT
OF THE
SCOTTISH PSALTER OF A.D. 1566.

[APRIL 13, 1868.]

In the "Illustrations" or Notes, which accompanied the re-issue, in 1839, of Johnson's "Scots Musical Museum," I attempted to give a chronological list of the earlier collections of Scottish Music. Although somewhat out of place, I also brought forward a few detached notices connected with the Church music of the Reformation, when describing the MS. Scottish Psalter, written and noted in four Parts by Thomas Wode or Wood, in 1566, who styled himself Vicar of St Andrews. Of these volumes, only two had been discovered, the one (supposed by mistake to be the *Contra-Tenor* part) having been presented to the Library of the University of Edinburgh in the year 1672, the other, the *Bassus*, had come into my own possession. On the supposition that these tunes were composed and harmonised for the special use of the Chapel Royal, it seemed in the opinion of competent judges to be quite hopeless from these two parts to ascertain the actual tunes or melodies. More recently, a simple solution of this difficulty was suggested by the editor of "The Scottish Metrical Psalter of A.D. 1635," who, after carefully examining the two manuscripts, says (p. 54)—"These volumes precisely follow the course of the printed Psalms—the first verse accompanying each tune, and the melodies being obviously the same. The *Tenor* volume, therefore, must have been merely a transcript of the tunes in the early editions of the Psalter; and if the fourth part or *Contra* could be found, the original harmony, as it stood seventy years earlier than that ultimately printed (in 1635), would be ascertained."

The chance of discovering an additional volume of Wood's Manuscripts seemed to be very unlikely; notwithstanding that, many years before, among the MSS. in the Library of Trinity College, Dublin, I came upon

an unknown Fifth or Supplemental Volume to the Four books. It was with surprise, therefore, that I observed in the catalogue of a sale by auction at London, in May 1867, two volumes, containing the “Trebbil and Tennour,” described at some length, as “invaluable for the History of Sacred Music in Scotland.” I was, of course, desirous to secure these volumes, and the commission I sent for them fortunately proved successful.

The recovery of these additional volumes I consider indeed to be a matter of some importance, not merely for enabling us to form a correct notion of the tunes and harmonies of the Psalter as contained in Wood’s Manuscripts, but from the light which his notes incidentally furnish respecting the state of Sacred Music in Scotland at the time of the Reformation.

In the numerous editions of the Metrical Psalms printed for the use of the Scottish Church, between 1565 to 1643, only the Church part, as it was called, or the melody, was given on the Tenor cleff C. and not, as now, on the Treble cleff G; leaving apparently the harmony to be supplied at discretion, according to the skill of the several congregations.

On this head the following passage may also be quoted from Dr E. F. Rimbault’s Introduction to Este’s Psalter of 1592, reprinted for the Musical Antiquarian Society, in 1844.

“There is a peculiarity in the mode of harmonising the Church tunes in the sixteenth and early part of the following century which requires notice. The melody or ‘plain song,’ as it is sometimes called, is given to the *Tenor* voice, and not, as in the generality of modern music, to the *Treble*. This mode of arrangement was derived from the Romish Church, where the *Canto-fermo* or plain song is to this day sung by men’s voices. It was, no doubt, intended that the congregation should sing the tune (which from its pitch and compass would suit any kind of voice), and that the accompanying parts should be sung by a choir of voices. . . . The *Cantus* or upper part is the work of the arranger, whilst the *Tenor* (or line above the *Bass*, for it is sometimes written in the *Alto* cleff) is *invariably* that of the melody or ‘old church-tune.’”

The later English Psalter of Ravenscroft may also be noticed:—“The whole Booke of Psalmes, with the Hymnes, Evangelicall, and Songs Spirituall: Composed into 4 parts. Newly corrected. By Tho. Ravens-

croft." It was first published in 1621, 8vo. The four parts are named *Cantus*, *Medius*, *Tenor* or *Playn Song*, and *Bassus*. Prefixed is "An index of such Names of the Tunes of the Psalmes, usually sung in Cathedrall Churches, Colegiats, Chappels, &c. As also, the forraigne Tunes usually sung in Great Brittain."

The names are given under the heads of English Tunes, Northerne Tunes, Scottish Tunes, Welch Tunes, &c. The Scottish Tunes given by Ravenscroft, are as follows:—

	Psalmes.		Psalmes.
Abby, . . .	34, 88	Glasgow, . . .	37, 91
Dukes, . . .	33, 87	Kings, . . .	32, 86
Dunfermeling, . .	35, 89	Martyrs, . .	39, 92, 99, 118
Dundy, . . .	36, 90		

The edition of the Psalms, printed at Edinburgh in 1635, is a memorable exception to those of an earlier date, as it contains all the four Parts, skilfully arranged, and professing to be derived from the best sources, by an unknown editor who signs his name "E. M." His words are, "I acknowledge sincerely the whole compositions of the parts to belong to the primest musicians that ever this kingdome had, as JOHN DEANE, ANGUS, BLACKHALL, SMITH, PEEBLES, SHARP, BLACK, BUCHAN, and others, famous for their skill in this kind. I would be most unwilling to wrong such shyning-lights of this Art, by obscuring their Names, and arrogating anything to myselfe, which any wayes might derogate from them," &c. I was afterwards (in 1853) able to show that this ardent lover of sacred music was Edward Miller, A.M., who resided in Edinburgh, as a teacher of music, and who was one of the prebendaries of the Chapel Royal.

Four years ago this edition of 1635 was republished in a large and handsome form, accompanied with very copious illustrations, under the following title:—

"THE SCOTTISH METRICAL PSALTER of A.D. 1635, Reprinted from the original work; the Additional matter and various Readings found in the editions of 1565, &c. being appended, and the whole illustrated by Dissertations, Notes, and Facsimiles. Edited by the Rev. NEIL LIVINGSTON. Glasgow, 1864. Folio.

Having succeeded in bringing together and re-uniting these MSS. volumes by Wood, after they had been separated for upwards of two Centuries, I thought it might be worthy of the attention of the Society, while exhibiting the originals, to furnish a brief description of them, and to extract the characteristic notes by the zealous compiler. There is, indeed, one point on which I am not competent to give any opinion, viz., Whether the existing Harmonies might display such musical skill or genius as to warrant any scheme of printing *in score* a limited number of copies for subscribers. Should this communication be printed in the Society's Proceedings, I propose, at least, to introduce a few pages in facsimile, and also the tunes of two or three Psalms in the different parts, by way of specimen, from which some conclusion in regard to the harmony may be deduced. Wood himself gives no unhesitating commendation of their value, when he says, to any one having but a reasonable knowledge of music, these books "*were worth their weight in gold.*"

In regard to this set of Psalm-tunes, it is now evident that while the melody or tune, as well as the words, were supplied from the earliest printed edition of what is called the Geneva Psalter (or, still more erroneously, Knox's Psalms and Liturgy), these tunes were harmonised by DAVID PEEBLES, one of the canons of St Andrews, acting upon a desire expressed by LORD JAMES STEWART, then Prior of St Andrews, who was created Earl of Murray, and became Regent of Scotland. His instructions were to avoid the intricacies or "curiosity" of musical composition, and to adopt a plain and sweet style best suited for general use. The importance of congregational singing in public worship cannot be over-estimated, and the effects of a multitude of voices so employed is very striking. In this desire to have the ordinary Psalm Tunes accompanied with simple and easy harmonies, LORD JAMES may have been influenced by what he himself had witnessed among the French Huguenots and in other Protestant Churches abroad. But Wood insinuates that "the Chanon" of St Andrews was by no means very earnest in the matter, and that it was mainly owing to his own continued and persevering solicitations that the task was at length happily completed.

VOLUME FIRST.—TENOR.

This volume has a rude drawing, as a frontispiece, of an elderly man in a long gown, holding an open music book in his left hand, and a clarionet in his right. (See facsimile.) Over his head is written “TENNOUR,” and in a scroll these lines—

“ It may be knawin be my hewinly hew
 I am ane Man of mekill modestie,
 And thairfor syngis my Part with notis most trew,
 As it efferis vnto my facultie.”

The number of tunes is one hundred and two—the remaining psalms in the printed copies being directed to be sung to one or other of these tunes.

In the MS. “Heere endes the Psalmes, set furth in iiij partes, conforme to the Tennour of the Buke in 1566 (and followeth certan Canticles; and first *Veni Creator*, &c.), be ane honorable and singulare cunning [skilful] man David Pables in Sanctandrous, and noted and wreaten be me Thomas Wode.”

Towards the end of the volume is the following explanatory note, written after the Regent’s death, in February 1569-70:—

“ I HAUE thought gude to make it knawin wha sett the thre pairtes to and agreable to the Tenor, or common pairt of the Psalme buke: the Mess and the Papisticall seruice abolished, and the preaching of the Euangell stablisit heir, into Sanct Androus, MY LORD JAMIS (wha efter wes Erle of Murray and Regent) being at the Reformation, Pryour of Sanct Androus, causes ane of his Channons, to name DAVID PABLES, being ane of the cheiff Musitians into this land, to set three pairtes to the Tenor; and my Lord commandit the said David to leave the curiosity of musike, and sa to make plaine and dulce, and sa he hes done: bot the said David he wes not earnest; bot I being cum to this Toune, to remaine, I was euer requesting and solisting till thay wer all set; and the Canticles (like as *Veni Creator*, the *Sang of Ambrose*, the *Sang of Mary*, &c.) I oft did wreat to Maister Andro Blakehall, to Jhone Angus, and sum Andro Kempe set, sa I notit tenors, and send sum to Mussilbrough, and sum to Dunfarming, and sa wer done: God grant wee use them all to

his glory !—notwithstanding of this trauell I have taken, I cannot understand bot Musike sall pereishe in this land alutterlye and the mair . . . [some words cut off]. To ane great man that hes bot ane resonable gripe of musike thir Fyue Bukes wer worthy thair wayght of gould.”

VOLUME SECOND.—TREBLE.

This volume has also a frontispiece, by Wood, of a young man in a green dress, holding in his right hand a large music book, and pointing with his left to the word “TRIBBIL” (see facsimile): and higher up the following lines in a scroll:—

“ My glistring colowr gloriu8 and grene
 Betaknis Youth, with glaid and mirry hart
 Whilk euer dois with courage frome the spleine,
 But preice or paine with pleisour syng my Part.”

VOLUME THIRD.—CONTRA TENOR.

This volume has not been recovered. The one in the College Library, which was so called, has proved, upon comparison, to be a duplicate copy of the above volume, containing the Treble. It has no frontispiece.

Near the end of the original volume Second, Wood thus explains his object in undertaking the task of writing a duplicate set of the Four Parts; and it may render his statement more intelligible by noticing that a portion of the Psalms, begun by Sternhold and enlarged by Hopkins, and the English exiles, was printed with the music at Geneva in 1556. Three years later the number of the Psalms was extended to eighty-nine; and the complete version, as received by the Scottish Church, was first printed at Edinburgh in 1565.

“ THIR bukis I begouth in the zeir of God J^m V^c lxiij [1562] zeiris, and I rewlit, and wes in purpose to haue first wreatin the first vearge of euerilk Psalme that hes ane tune: and sum that knew this my purpose and preparation, desyrit me to stay a quhyle, for the heall Psalmis wes printit in Geneva and wer to cum heame shortly, and so I held my hand till the heall Psalmis com hame, and I wreat the first vearge of euerilke Psalme that had ane tune put to it; and in lyk maner the Canticles and

euier as I obteneit ony to be set, did put them in heir till I had gottin them all. Efter this four or fyve zeiris I tuk uther threscore throwghis of lumbert paper and x or xii, and wreat all thir Psalmis and Canticles and notit them better and farer nor thay ar heir, and thay lyand besyde me thir mony zeiris unbund, for layke of the Kynges armis drawing be maister Jhone Geddy; and seing that maister Jhone forgettis and hes put me sa lang in houpe I purpose God willing to cause bind theme sa shortly as I may."

At the end of the original volume of the Treble is the Canticle *Si quis diliget me*, "set be Dauid Pables in Four partis in the year of God 1530, or thairby; and ane noueice callit Francy Heagy, and was this Dauid Pables awin dissyple, set the Fyft pairt, a lytill before Pinky [1547] and that uerray weell."

In the notes that follow, Wood has given a very interesting notice regarding the musical skill of King James the Fifth. He says—

"Now zee know that this is the Fyft pairt [of *Si quis diliget*] maid to the Four, as Dauid Pables first set it, and presentit the sam to KYNG JAMES THE FYFT, quha wes ane musitian himself; he had ane singular gud eir, and culd sing that he had neuer seine before, bot his voyce wes rawky and harske. I have said, in ane of thir bukis that Musik will pereishe, and this buke will shaw zou sum resons quhy: We se be experiance, that craft nor syence is not learnit bot to the end he may leiuie be it quhen he has the craft or science; and if Doctor Farfax wer alyue in this cuntry he wald be contemnit, and pereise for layk of mentinance; and sa of neid force it man dikeay."

Robert Fairfax, here mentioned, was an eminent English composer during the reigns of Henry the Seventh and Henry the Eighth. He was of a Yorkshire family, and took the degree of Mus D. in the University of Cambridge in the year 1504, and was incorporated at Oxford in 1511. His MS. collection of the most ancient English songs, to which music has been preserved, is well known to musical antiquarians. He was organist of the Abbey Church of St Alban's, where he lies interred.¹

¹ Hawkins's History of Music, vol. ii. p. 539; Burney's Hist. vol. ii. p. 515 Cooper's Athenæ Cantabrigienses, vol. i. p. 15.

VOLUME FOURTH.—THE BASSUS.

In this volume, which is fully described in the Introduction to Johnson's "Musical Museum," p. xxviii., there is no frontispiece. Mr Stenhouse also mentions the volume in his Notes to that work, which although printed in 1820, remained unpublished till 1839. The MS. then belonged to the late Mr Blackwood, who obtained it from a sale by auction in Dublin; and after his decease, when a portion of his own stock was sold off in Edinburgh, I was fortunate enough to secure it. In that Introduction, at page lxxxi., I referred to a duplicate volume wanting some leaves at the beginning and end, which had also fallen into my hands about the same time from the late Mr Constable's collection, but having lent the volume for the purpose of sending to England, it was for several years supposed to be lost; but was recovered not many months ago, and restored to myself as its owner. Like the one in the College Library, it proved, upon comparison, to be a volume of the Duplicate set which Wood had copied on what he calls lumbard paper. At the end of Psalm 23 is written "Thir four buikkis wes only pennit by me Thomas Wod Vicar of Sanct Androus, four zeiris laubours. THOMAS WOD Vicar of Sanctandrous, 1578." As it was of no importance to me for completing the original set, I transferred the MS. to that Library, to stand alongside of its companion.

Of the early history of THOMAS WODE or Wood, Vicar of St Andrews, we have no certain information. His own words show that in 1562, he had joined the Reformers, and had commenced his labours on the music adapted to the metrical Psalms, and that in the course of four years his work in four books had been completed. Not being aware of any difference in date of the duplicate volumes, or that his explanatory notes were added at various times, I fell into the common mistake of supposing him to have held the office of Vicar for some years previous to 1566. At that period it was not unusual for one person to hold an office, while another enjoyed the teinds or emoluments; but the office itself of Vicar ceased to be recognised in the Presbyterian Church, although the vicarage teinds were assigned by special grant from the Crown as a stipend to Ministers or Readers. There is little doubt that Wood

acted as Reader in one or other of the churches in Fife before he obtained a special grant of the Vicarage of St Andrews in 1576, by virtue of which he assumed the title Vicar of St Andrews.¹ During a vacancy at St Andrews, in the Register of the Thirds of Benefices for 1574, the stipend is entered as being "The hail frutes of the vicarage, vacand be deceis of umquhill Mr Adam Hariot" [minister of Aberdeen, who died in 1574]. From the Register of the Privy Seal, we further learn, that on the 21st March 1575-6, Thomas Wood having obtained from "My Lord Regentis Grace a presentation to the vicarage of Sanct Androis, Mr John Wynrame, superintendent of Fyfe, was charged to admit him to the said vicarage."² Wood not having taken his degree of A.M. at the University, he cannot be identified with "*Maister* Thomas Wood," reader at Largo in 1574, who became minister of Carnbee in 1576.³

VOLUME FIFTH, or SUPPLEMENT.

This volume, preserved among the MSS. in Trinity College Library, Dublin, has already been mentioned. It is a thin volume, pp. 112, besides the Tables, lettered "Airs and Sonnets." It has no ornamental capital letters, but on the first page is a small unfinished sketch of a knight on horseback. But Wood's portion extends only to page 33. The title he gives it is as follows:—

"THIS is the Fyft Buke, addit to the four Psalme Bukkis, for Songis of four or fyue Pairtis, meit and apt for Musitians to recreat thair spirititis when as they shall be ouercum with heuines or any kynd of sadnes, not only Musitians, but also euin to the ignorant of a gentle nature, hearing shal be confortd, and be mirry with us. 1569."

The volumes of the original set, consisting of the Four Books and of this Supplement, after Wood's death, appear to have come into the possession of some person fond of music, who has inserted on the blank leaves at the end of each of the parts, a number of secular airs. They

¹ See *Fasti Ecclesiæ Scoticanae*, by the Rev. Hew Scott, D.D., vol. ii. p. 421.

² This grant of the vicarage teinds was for life, and Wood survived probably till the close of the sixteenth century. One of his marginal notes has the date 1592.

³ Scott's *Fasti Eccl. Scoticanae*, vol. ii. p. 411.

are written in a neat small hand, which I have not been able to identify.¹ Stenhouse, in his Notes in one or two places, has referred to these *Airs* contained in the *Bassus* volume, as if they had actually been written by Wood in 1566. Most of the words and tunes are evidently copied from English collections of a later date, and I should imagine the hand to be not earlier than the year 1620.

The admirable facsimiles of the Manuscripts given to illustrate these notices have been executed by Mr Gibb of Aberdeen, a fellow of the Society of Antiquaries. They consist of the two frontispieces, with the opposite pages containing the Tenor and Treble of Psalm First; and the *Bassus* of the same Psalm; portions of Psalm cxxxvii., "By the rivers of Babylon," with the ornamented borders from two of the MSS. which represent various musical instruments. Also the colophon; and on separate pages, Psalms c., cxxiv., cxxxvii., and cxlix., in three parts are brought together with the music (but not as facsimiles), to furnish the reader with the means of ascertaining the tune and harmony.

Subjoined to the Psalms are several Canticles or Church Hymns, much the same as those which accompany the older editions of the English Psalm Books of Sternhold and Hopkins, set in four or five parts. The titles and first words with the names of the several composers may be added as given by Wood, without repeating the minute particulars regarding their history, in the Introduction to the "*Scots Musical Museum*."

DEAN JOHN ANGUS, one of the conventual brethren of the Abbey of Dunfermline, was born about the year 1515. I have his signature in some deeds relating to the property of the Abbey Church, in 1543, &c. Having joined the Protestants, at a later period, he obtained a pension, and also a living connected with the Chapel Royal of Stirling. Wood speaks of him in affectionate terms as "gude Angus," "gude and meike John Angus." He died before the 2d of March 1596-7.

¹ It is curious that four of these volumes should have cast up in Ireland. The *Bassus* came, as already stated, from a sale in Dublin; the Supplement is in Trinity College Library there; and the other two recently acquired had belonged (I was informed) to a deceased Irish clergyman, who held the office of Vicar-Choral of St Canice Cathedral, Kilkenny. The missing volume, therefore, may be still existing in Ireland.

Mr ANDREW BLACKHALL, at the time of the Reformation, was a Canon of the Abbey of Holyrood House. He became one of the Protestant ministers, and was first settled at Ormiston, in East Lothian, in 1567. In 1574, he was translated to the large and important parish of Inveresk or Musselburgh, where he continued till his death on the 31st January 1609. When the old church at Inveresk was pulled down and rebuilt in 1806 there was fixed on the outer wall, near the south porch, a large slab, with an inscription to the memory of the Rev. John Williamson, who died in 1740. At the top of this slab it is recorded that his predecessor, Blackhall, was aged 73 when he died on 31st January 1609. There is probably a mistake of ten years in regard to his age, as otherwise, in October 1593, he would only have been 57, when he applied to the Synod, "*in respect of his age and the greatness of the congregation,*" for a helper or a second minister to the parish.

Sir JOHN FUTHIE, a priest, celebrated as an organist, returned to Scotland in 1532. In his Fifth book, Wood says that he was still living in 1592, when he must have attained a very advanced age. "*O God abuse, &c., in iij pairtis, composit be Sir Jhone Futhy, bayth letter and note. This man wes the first Organeist that ener brought in Scotland the curius new fingering and playing on Organs, and yit it is mair nor threscore yeiris since he com hame: This is wreatin J^m v^c fourscore and xij [1592].*"

FRANCIS HEAGIE is mentioned by Wood as a "disciple of David Peblis." See *Supra*.

ROBERT JOHNSON was "ane Scottis priest born in Dunse," who fled, before the Reformation, to England, having been accused of heresy.

ANDREW KEMP was master of the Sang or Music School at Aberdeen in 1570. To one of the additional airs, Wood adds,—"*Quod Kemp, and noted (written) be his awin hand, and not myne.*"

JAMES LAWDER, a chaplain in the Collegiate Church of St Giles, Edinburgh, in 1552–53. In Wood's MS. he has inserted a tune with the title of "*My Lord Marche's Paven*" (a name given to a grave and stately dance), set by Lawder in 1584.

DAVID PEBLIS, one of the conventual brethren of the Abbey Church of St Andrews, died in December 1579. Wood calls him "ane of the principal musicians in all this land, in his tyme. This sang [*Si quis*

diligit me in V pairtis] wes set about the zeir of God I^m v^e xxx. [1530] zeiris." From Wood's statement, already given, we learn that most of the Psalm tunes in these MS. volumes were harmonised at the instigation of the Earl of Murray, then Prior of St Andrews, and afterwards Regent.

LIST OF HYMNS AND CANTICLES IN WOOD'S MSS.

1. Veni Creator Spiritus.—KEMP.
"Cum holy Ghost, eternall God."
2. The humble Sute of a Synnar.—BLACKHALL.
"O Lord of whom I do depend."
3. The Song of Ambrose.—KEMP.
"We praise thee, O God, we knowledge thee."
4. The Song of the Thre Childring.—ANGUS.
"O, all ye workes of God the Lord, bless ye the Lord."
5. The Song of Zacharias.—ANGUS.
"The onlye Lord of Israell, be praised evermore."
6. The Sang of the blissit Virgin.—ANGUS.
"My soule doth magnifie the Lord."
7. The Sang of Simeon callit *Nunc dimittis*.—ANGUS.
"O Lord, because my hartes desyre."
8. The Simboll or Creide of Athanasius.—ANGUS.
"What man soeuer he be Saluation will attaine."
9. The Lamentation of a Sinnar.
"O Lord, turne not away thy face."
10. The Lord's Prayar.
"Oor Father which in heauen art."
11. The Ten Commands.
"Harke Israell, and what I say."
12. The Complaint of ane Sinnar.—KEMP.
"Where righteousnes doth say, Lord."

13. The Ten Commands.—ANGUS.
 “Attend my people, and giue eare.”
 14. The Sang of Simeon.—ANGUS.
 “Now suffer me, O Lord.”
 15. The Lordis Prayer. (Another version.)—ANGUS.
 “Our Father which in heauen art,
 And makst us all one brotherhood.”
 16. The xii Articles of our Beleiff.—ANGUS.
 “All my beleif and confidence.”
 17. Da pacem Domine.—ANGUS.
 “Giue peace in these our dayes, O Lord.”
 18. Robber [Robert] Wisdome; rather call this a Prayer.—BLACKHALL
 “Preserue vs Lord by thy dere worde.”
- “Folloueth sertan Godlye Songs, perfitly set in iiii pairtis and singular gude musike, which I haue put in heir amongs the rest, and first, *Te Deum Laudamus* in prose, set by ANDRO KEMPT, 1566.—Wreattin and notit be me Thomas Wod, vicar of Sanct Androus.”
19. The Sang of Ambrose and of Augusteine. In iv. pairtes.—KEMP.
 Te Deum, &c.—“We praise thee, O God,” &c.
 20. Psalm CI. Voluntarie. In v. pairtes. Quod M. ANDRO BLACKHALL,
 M.V^e. lxxvj. (corrected in one MS. to 1568).
 “Of mercye and of judgement bothe.”
 21. Psalm CXXVIII. Voluntarie. In v. pairtes.—BLACKHALL.
 “Blissed art thou that fears God.”

The contents of Wood's portion of this Supplemental volume—
 DUBLIN MS.—may be specified—

Page 1. CI. Psalme v. pairtis be M. A. Blakhall, (the second tribble)
Of mercy and of judgement. Finis quod maister Andro Blakhall in
 Halyrude hous (now Minister of Musselburgh) 1569, giffin in propyne
 to the King.

- Page 5. *Aspice Domine*, in v. pairtis. quod ane Italian.
- Page 7. Psalme cxxviii set & send be Blakhall to my L. Mar at his first mariadge with my L. of Angus' Sister. begins *Blessed art thou that fearest God*. v pairtis. quod Blakhall.
- Page 11. O God abufe, &c. in iiij pairtis compositis be Shir Jhone Futhy bayth letter and not, &c. (See *Supra*.)
- Page 13. *Donum in virtute tua letabitur Rex*. v pairtis set in England be ane baneist Scottis preist. At the end Wood had written, "Quod ane Englishman & as I have heard, he was blind quhen he set it." (This is erased, and on the margin is added) "This was set in England be ane Scottis Preist baneist."
- Page 18. *Omnes Gentes attendite*. v pairtis set in England.
- Page 19. *Deus miseratur nostri*. iiij pairtis, at the end, English Thomas Wod Vicar of Sanct Androis wyth my hand.
- Page 22. Judge and revenge my cause O Lord, xliii psalme, v pairtis Blakhall.
- Page 25. followis certain sangis vpon plaine sang of dyvers men and to singular gude musike, iiij pairtis, plaine sang and all.
In nomine. Quod Talis iiij pairtis.
- Page 26. Ane uther sang callit *In nomine*. ii pairtis upon the plain sang.
- Page 28. *Qui Consolabitur*. v pairtis. (On the margin) I layk ane pairt.
- Page 29. *Si quis diligit me*. v pairtis. (At the end) Quod David Pables sumtyme ane Chanone in the Abbay of Sanct Androus ane of the principall mussitians in all this land in his tyme: this sang wes set about the zeir of God 1^m v^c xxx [1530] zeirs.
- Page 30. *Descendi in hortum meum*. 4 pairtis. quod (name blank).
- Page 31. *Susane vnioure*, Italian. v pairtis.
- Page 32. followis ane mirry sang, iiij pairtis, callit *Vniour, finis, correctit*.

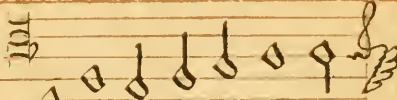
(Wood's part of the MS. ends at p. 33.)

It may bekenam be my helwinly hew
I ā ane mā of mekill modestie
And pairfor syngis my part wth notis
most frew.
As it efferis unto my facultie.

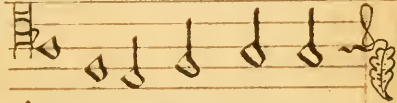
TENNOWR.



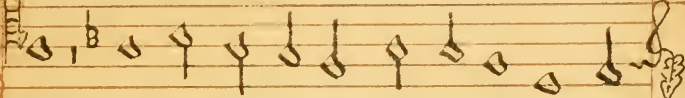
The first psalme:



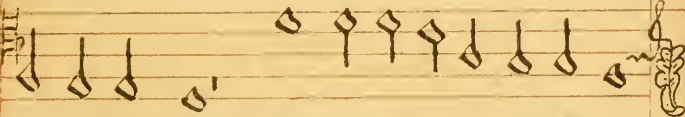
He mā is blest ȳ heth nō



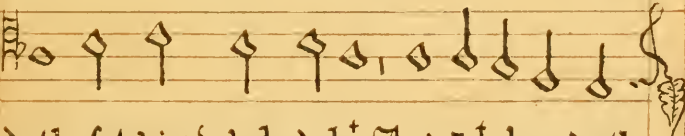
bēt, to wicked red his



care: Noz led his lyfe as sinners do, noz sat



ī scoymers chaire. But ī ȳ lau of god ȳ lord,



doth set his whole delȳ. And ī ȳ lau doth



exerreise, him selfe both day and night.





My gleitrig collour, glori a gr.
be takinis zouth v' glaid a mirry hart
qth ever dows v' cōrage frōe ye tpleine
But preice oz parne, v' pleito^r fyg my part



The first psalme to i. pag. r.



He mā is blest that herh

not bēt. to wicked rede his

care: Noz led his lyfe as sinners do. noz sate

in scozners chaire. But in y^e lawe of god the

lord. doth set his whole dely. And i y^e lau doth

exercise, him selfe both day and night.

The first psalme . pag 1



He mā is blest ȳ heth

not bet, tō wicked rede

his eare: Noz led his lyf as siners do, noz late

in scorner's chaire. But in ȳ law of godȳ

lord, doth set his whole dely: And ī ȳ lan

doth exercise; him selfe both day & ny

PSALME CXXXVII,



When as we late

in Babilon, the

prisoners rounde about, And in remem-

brance of Sion the teares for griefe brasse

out. we hangde our harpes and in-

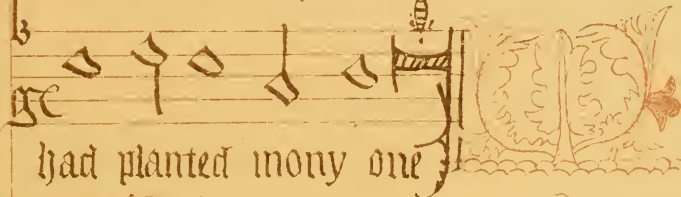
struments, the willowe trees vpon:



✠ PSAL, CXXXVII.



For in that place men for their vle



had planted mony one



FROM PSALME LYXXI



FROM PSALME LXXXI



(TENOR)

Endis y psalmes Set furth iiii partes
Conforme to the tēnour of y Buke.
1566.

Be ane honorable and singulare cūnia
man David psables i Sanctandrouis
And Noted & Wredden be me
Thomas Wode, *Scots*

(TREBLE)

Set i iii partes Be ane honorable mā
David psables In Sanctandrouis,
And Noted and Wretin by me
Thomas Wode, s of decēbar, 1566.

(BASSUS)

Set iiii partes Be ane honorable
mā David psables i s. Noted & wreati
by me Thomas Wode, s of decēbar, a. n.
1566

* PSALME C

Treble

Contr

The M. S. not recovered

< All people that on earth do dwell, Sing to the Lord with chereful voyce

Tenor

Bassus

Tr

Co

< Him serbe with feare, his praise foorth tell. Come ye before him and reioyce.

Te

Ba

PSALME CXXIII

Treble

Contr

The M. S. not recovered

< Now Israel may say, and that truely, If that the Lord

Tenor

Bassus

✱ PSALME; CXXIII Continued ✱

Treble

Contra The M. S. not recovered

had not our cause mainteinde, If that the Lord had

Tenor

Bass

Tr

not our right susteinde, When all ye Worlde against us

Te

Bu

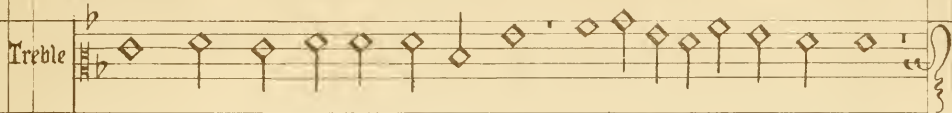
Tr

furiusly, Made their uproares and said we shuld all dye.

Te

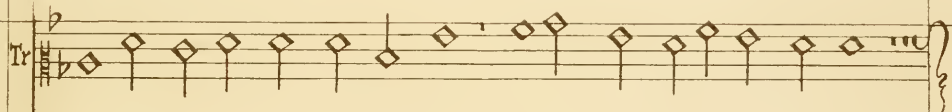
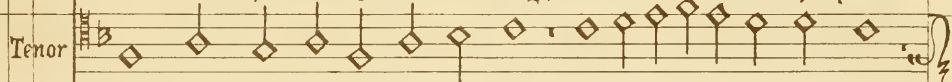
Ba

✱ PSALME; CXIV. ✱

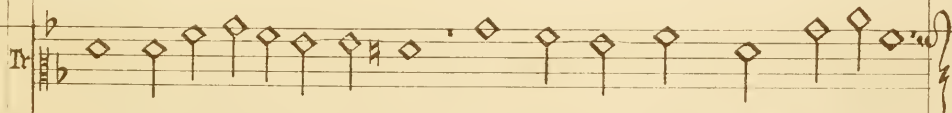
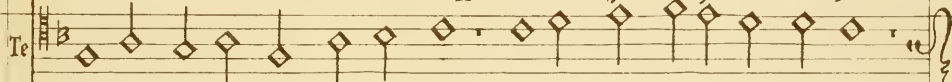


Contru The M. S. not recovered

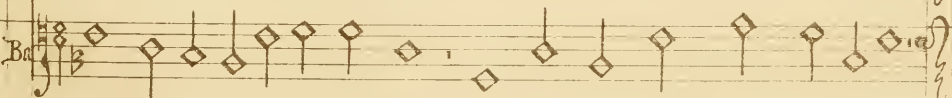
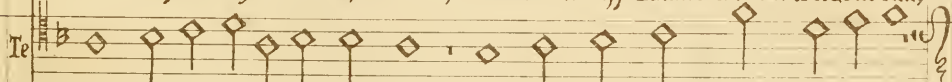
O Lord that art my God and King, Undoubtedly I will thee praise



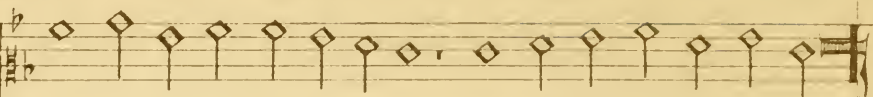
I will extoll and blessing sing, Unto thyne holy nāe alwayes,



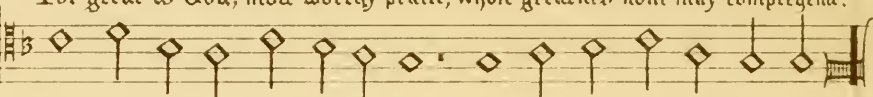
From day to day I will thee blesse, And laude thy Name worlde without end,

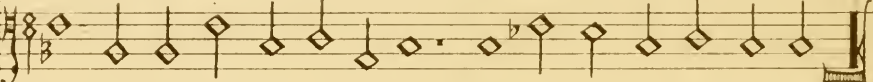


✠ PSALME CXIV Continued ✠

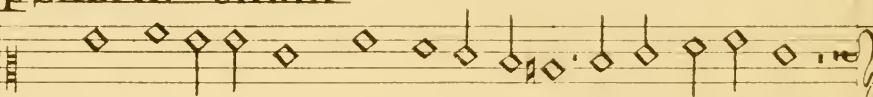
Treble 

Contra *The M.S. not recovered*

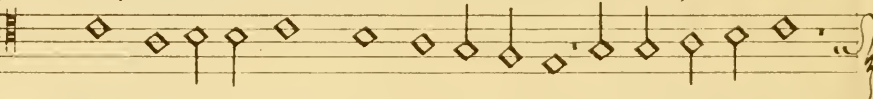
Tenor 

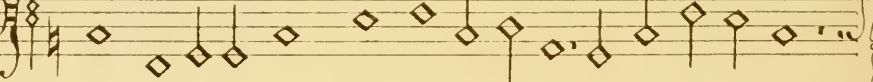
Bassus 

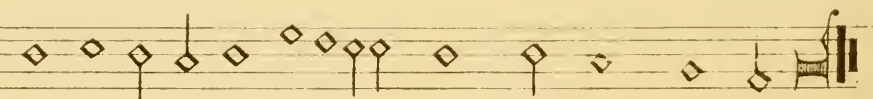
PSALME CXLIX

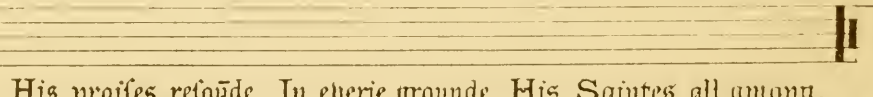
Treble 

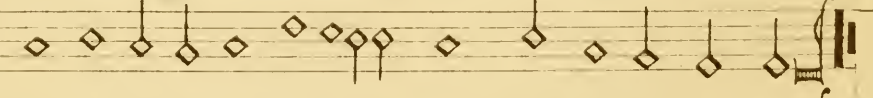
Contra *The M.S. not recovered*


Tenor 

Bassus 

Tr 

Co 

Te 

Ba 

His praises resounde In eberie grounde. His Saintes all among.

$\frac{c}{p}$
 $\frac{k}{p}$

$\frac{6}{648}$

